

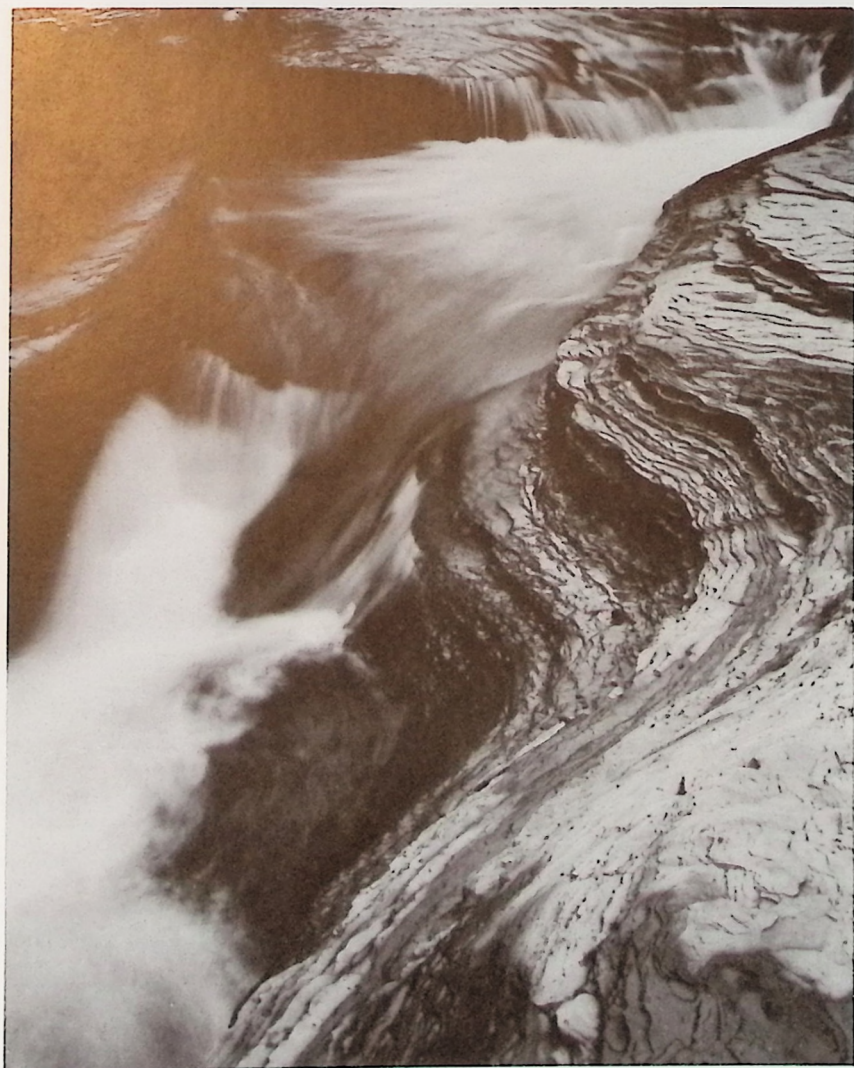
K S O R

# Guide

TO THE ARTS

SEPTEMBER 1989

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301

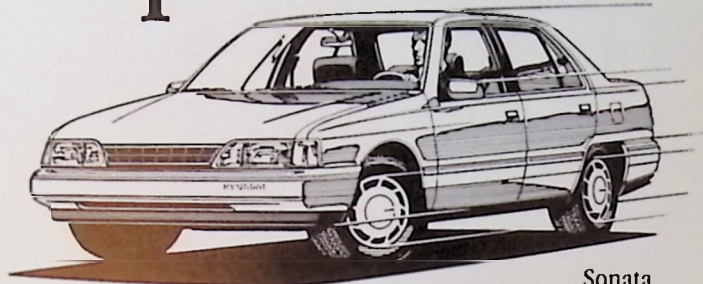


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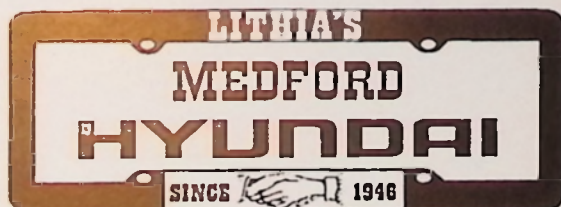
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South Slough - page 14. Photo: Jan Bannan

## Front Cover: William B. Giles

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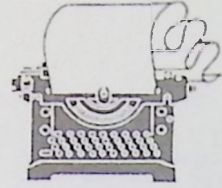
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**FROM THE DIRECTOR'S DESK**

# Public Radio and The Marketplace



Over the past several years I've written extensively in this space about the economic consequences of various restructuring efforts in the public radio marketplace. The trend goes back nearly ten years and was perhaps inevitable.

Beginning with the conversion of the "free" distribution of programs like "St. Paul Sunday Morning" and "Prairie Home Companion" to a paid basis in 1982, public radio has traveled a difficult and increasingly expensive path. The NPR fiscal crisis in 1983 produced the NPR Business Plan in 1985, a plan which KSOR opposed. Under that effort the federal funds previously provided directly to NPR were distributed to stations. The stations in turn used those funds to purchase programs back from NPR. Since the costs of producing programs is reasonably fixed, to the extent that some stations chose not to purchase programs at all, pro-rata cost for NPR programs to all purchasing stations rose accordingly.

In 1987 NPR adopted its "Unbundling Plan." Under the original NPR structure *all* NPR member stations paid a flat fee to purchase *all* NPR programming regardless of whether they broadcast every program. Under the "unbundled" approach stations could pick and choose bundled groups of programs and pay only for the bundles they selected. In theory this provided more of a "pay only for what you use" approach, but in fact it operated more like the way in which movies are leased for broadcast on television. TV stations lease "packages" of ten, twenty or more films at a time. The major studios are too clever to package a group of ten academy award winners together so they group some really good films with some less exciting ones and then throw in a few films that probably ought to be made into mandolin picks. Since the station pays a flat fee for the total package, the stronger films wind up generating a lease revenue to the studios for the lesser films, an income which the lesser films' quality alone doesn't warrant.

NPR created only a few "bundles," and it also made



some odd packaging arrangements. For example, "Car Talk" is bundled in with the concert programs like "World of Opera" rather than with a program like "Fresh Aire." And since "Car Talk" is very popular, stations like KSOR, which might not have purchased "World of Opera," now will purchase the bundle which contains the opera program in order to retain rights to "Car Talk."

Is there anything wrong with this approach? I don't think so. NPR is behaving the way any reasonably intelligent company which has a product to sell should. While the movie studios are trying to produce a profit, NPR is not. I would guess that the folks at NPR are thinking about the listeners who *do* enjoy "World of Opera" and the number of stations which might not purchase that series if it were offered as a stand-alone purchase. So bundling it with a very popular program like "Car Talk" helps keep the unit cost of the opera program low because more stations carry it. It maintains access to a program which might become economically unviable if offered alone.

What is wrong with this entire approach is the philosophy which produced these changes.

All during the various corporate analyses and restructuring plans which NPR has undergone I have heard my colleagues discussing "the marketplace" — the marketplace of programming, the marketplace of radio listening, the marketplace of mass media consumption patterns, the marketplace of media economics. The implication was that public radio's original structure was too inflexible and too insulated from "marketplace" forces. The remedy was to restructure, to unbundle, to make public radio's national systems more open to competitive practices. And that's what has occurred.

The fallacy in this approach lay in the assumption that competition would necessarily produce economy and that commercial marketplace standards could be applied in public radio. Both have proven to be false hypotheses.

Basically, public radio is a tiny enclave. We have two power centers, Washington (home of NPR) and St. Paul (home of APR). We have one or two other larger syndicators like the WFMT Fine Arts Network in Chicago. Then public radio has an enormous number of very small program producers offering one or two programs each.

The entire "population" of this little enclave consists of about 300 radio stations who operate on a rel-

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KSOR, Ashland 90.1 FM  
with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Callahan	89.1
Carnas Valley	88.7
Canyonville	91.0
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
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El. Jones, Etna	91.1
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Grants Pass	89.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Lanigola, Stars	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	89.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Port P. Orford, Coquille	91.9
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Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

actively flat federal appropriation, reasonably stable funds from their licensees (like colleges and universities) and whatever additional funds they can raise from listeners. Station income goes up, but for the average station it increases at a rate not much greater than inflation.

Enter "competition." NPR will compete with APR for station dollars (which are limited) and air time (which is also limited). Both compete with WFMT, which tends not to charge for much of its programming. And they all compete with the tiny syndicators trying to eke out an existence. All these producers are competing for the static income of just 300 stations.

Yet competition has "costs." When NPR no longer sells all of its programs to all of the NPR member stations, NPR must engage in promoting its programs to stations. So there are "costs of selling" which didn't previously exist. APR and WFMT also have "costs of sale." Now when you are making washing machines and can sell hundreds of thousands, the cost of sale, in the form of customer relations and advertising, can be recovered from mass production scale. Your first washing machine costs much more to manufacture than your five hundred thousandth one. But carrying a radio program on 200 radio stations as opposed to 175 doesn't really change production costs at all. So there is no mass production economy to achieve in public radio. The only way of recovering these new costs of sale is to raise the price to those stations which purchase the programs. And who is paying those costs? Listeners are.

Marketplace economics have been a costly public radio flirtation. The networks and very large stations which produce a lot of programming for national distribution have been the beneficiaries. Most stations, and the

listeners who support them, are the losers.

The cost increases resulting from these changes are staggering. At KSOR our programming costs for all network programs have escalated from \$60,000 four years ago to more than \$120,000 in the current fiscal year. Many stations simply cannot pay these increased costs and must cease to carry some programs. Recently, our good friends at KBPS in Portland had to advise NPR that they could no longer afford to broadcast "All Things Considered." As manager Pat Swenson wrote NPR:

"As a charter member of NPR, thrilled to be hearing the excitement of the first weeks of "All Things Considered" on our air, it is particularly hard for us to realize we must now hear it on a different frequency... We simply cannot afford NPR's full service... It is heartbreaking that to remain an NPR member station one must dispense with one of the "tent pole" [programs]. Perhaps in future years, there can be serious reconsideration on NPR's part and searching for techniques and strategies to enable stations to retain membership and tent poles.

KBPS dropping "All Things Considered" will save that station \$27,000 this fiscal year. But the cost of producing "All Things Considered" is unchanged by KBPS's decision. Therefore, with around 250 stations broadcasting the program, that \$27,000 must be passed on to each of those stations and will raise the average station's bill by about \$108.

Unfortunately, KBPS is not alone in being unable to afford these dramatic increases. And as more stations are forced toward more selective pur-



chasing, the costs of purchasing all of NPR's program "bundles" (or the cost of what formerly was called "full membership") is escalating at a staggering pace.

It's like a high roller poker game. You stay in hoping for a change in your condition. But unless you're truly wealthy you know that there are serious limits to how long you can afford to stay in the game.

I can have little confidence that this year's \$110,000 NPR bill won't become next year's \$130,000 one for the same programs. And the following year I believe it could easily hit \$150,000.

KSOR is not among the truly wealthy stations. We're "in the game" this round. But we are hitting our table limit of network program costs as a percentage of our total budget. But this story is more than just about the interests of KSOR and listeners. These events present a serious question as to the long-term health of public radio nationally. Obviously, the majority of stations cannot handle these types of increases indefinitely. And the effect is becoming a redistribution of wealth from the relatively egalitarian public radio past into an oligarchical public radio future. But public radio is a tapestry, woven intricately and combining the local programming talent and innovation with a national presence forged from these local connections. Public television has really not had that heritage largely because so much of television is *not* local.

That localism is radio's strength and its heritage. And the emerging public radio structure fails to attach sufficient importance to that balance between national and local interests.

And that's the issue public radio must tackle as it enters the decade of the 90's.

- Ronald Kramer  
Director of Broadcasting

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## EDITOR'S COLUMN

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The aesthetics of automobiles never appealed to me much till I had a teen-age son. Then Porsches began to look sleek and elegant, Mercedes-Benzes a bit snobbish with their star-noses in the air, and Ferraris altogether dashing, enhancing the attractiveness of him who drove it. *That* had never mattered to me before, but aesthetics is a learned taste.

This summer, forced into buying a car by some careless fool behind me who wasn't watching where he was going, I began to see real-life application in that automotive aesthetic. I began to picture myself in a spiffy little sports coupe, a flashy little roadster, even drove two or three. Using the shiny chrome of a Nissan Pulsar as mirror, I tried to slay the Medusa head of monetary reality; but, no, she turned me to stone anyway: I couldn't buy the car. Like a teen-age son, monetary reality began to alter my view of aesthetics.

There is something pretty about a small economy car with a good reputation for reliability. Something sleek and elegant about a two-door hatchback with a good responsive drive to it. And maybe there's even something dashing about the lines of an affordable car, something so aesthetically pleasing it will enhance my attractiveness as I sit in the driver's seat. Lines of grace and beauty developed in cars I had once thought stodgy, such as, for instance, a little, blue, 1987, Toyota Tercel lift-back.

"Beholding beauty with the eye of the mind," Plato said, "he will be enabled to bring it forth, not images of beauty, but realities (for he has hold not of an image but of a reality)." Voila, then, the brought-forth reality of my beautiful new car.

- Diana Coogle  
KSOR Guide Editor

# THE COCKROACH AND THE CAT

AT THE  
OREGON  
CABARET  
THEATRE

*by James Giancarlo*



Mehitabel, costume sketch by Candice Cain



A musical about a cockroach who writes poetry and a female alleycat whose philosophy of life is "toujours gaie?" Where do people get such ideas? Well, the story of *archy & mehitabel* begins in the newsroom of the *New York Sun* in 1916. Newspaperman Don Marquis was feeling restive. Meeting the demands of a daily newspaper column had a way of squeezing the juices out of a man. He leaned over to his friend Frink Burnet and said: "It's a nice day, Frink. Let's stroll over to Lipton's Bar, split a bottle of champagne and found a new school of poetry." Mr. Burnet admits that no new school of poetry was actually formed, but he does recall Marquis saying to him, "Frink, this morning there scampered across my desk the biggest damn cockroach you ever saw. I believe he could damn near play my typewriter."

Very shortly thereafter, Archy, the cockroach with the soul of a poet, was born. And a fortuitous birth it was, though not Archy's first. The idea of the transmigration of souls was much in discussion in 1916 and according to Archy himself:

*before i became a cockroach  
i was a free verse poet  
one of the pioneers of the artless art  
and my punishment for that  
was to have my soul  
enter the body of a cockroach*

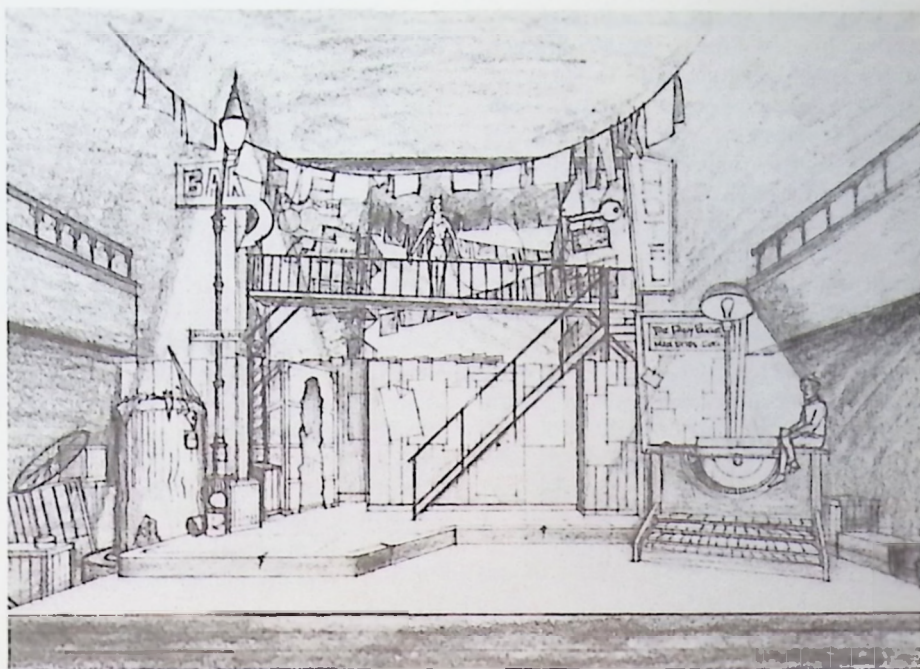
Alas, Marquis was well-acquainted with such a dilemma, being himself a poet condemned to the daily grind of pulp journalism. One night he was driven from his desk by the mighty and invincible Blank Sheet Of Paper which he then left in the typewriter. This was Archy's chance to make himself known. He managed to activate the typewriter by flinging himself headfirst onto the keys again and again. When Marquis came in to work the next day he found little Archy's first words to the world: "Expression is the need of my soul."

Now of course, Archy couldn't operate the shift key, so capital letters and most punctuation were impossible. But he certainly proved to be a handy little friend for Don Marquis. Not only did free verse poetry have a way of filling up a newspaper column, but also through the persona of Archy, Marquis found a voice for the philosopher-poet within him. Archy was "an observer of life." Residency in the body of a cockroach had given him a new outlook, a view from the underside. Shinbone Alley was a metaphor for the bohemian life Marquis relished, and the characters he knew appeared as its denizens: Freddy the Rat, Broadway the Lightning Bug, the Old Trouper and most of all, his great friend, free-spirited and raggedly glamorous Mehitabel the Cat.

Archy and his wise and witty poems were an immediate success and quickly became a staple of Marquis' column, the *Sun Dial*. Newspaper readers eagerly looked forward to Archy's adventures and insightful observations, and eventually the poems were published in book form - several volumes over the years. Through these books Archy has continued to delight generations of readers. Reading the poems today one is surprised to think that they were written as many as seventy years ago. The characters that Marquis created (in the guise of insects and animals) are archetypal and ageless: Archy, whose soul is too big to be contained in his humble physical form, and Mehitabel, whose spirit is too free to be settled down. They resonate deeply within us and so seem as contemporary to us as they did to the readers who first encountered them in the *Sun Dial* in 1916.

But how does one get from a newspaper column in 1916 to a cabaret musical?

I'm sure many people were tempted over the years to "do something" with the delightful *archy & mehitabel* mate-



Set sketch for archy & mehitabel by N. E. Spencer

rial. However, it wasn't until 1954 that someone was able to expand the poems into another form. Cool jazz was all the rage, and composer George Kleinsinger recognized in Archy's free verse rhythms a kinship with this new musical style. He teamed up with lyricist Joe Darion and created a twenty-five-minute jazz opera that succeeded very well in retaining the integrity of Marquis' poems while couching them in a lively new musical form.

The mini-jazz opera was enthusiastically received, inspiring the writers to continue creating songs based on the *archy & mehitabel* material. Shortly thereafter a record was made of the jazz opera, and on the flip side was a collection of additional songs under the title "echoes of archy." The record featured Carol Channing as Mehitabel, Eddie Bracken as Archy and David Wayne as the Newspaperman.

By 1957 a full-scale musical called

*Shinbone Alley* had evolved and opened on Broadway starring Eartha Kitt, a performer well-known for her feline attributes. The 1950's was the era of the Big Musical and it seems that Kleinsinger's little jazz opera was given the full Big Musical treatment. Apparently this inflated version missed the mark, and since 1957 *Shinbone Alley* has gone through more changes. In its present form it has been stripped down to a more intimate show though it still retains the story-and-song format of a "book musical."

When I first read the script (written by Mel Brooks) I was captivated. Upon hearing the score I fell completely in love. What a unique show – a score based in the jazz idiom, a fantasy world of back alley bohemianism, and eccentric characters with very human hearts. I quickly figured that by double-casting some roles the show could be done with just six performers and,



upon consulting with musical experts, that the score could be handled by three versatile musicians. That put it in the ballpark for a small theatre like the Cabaret.

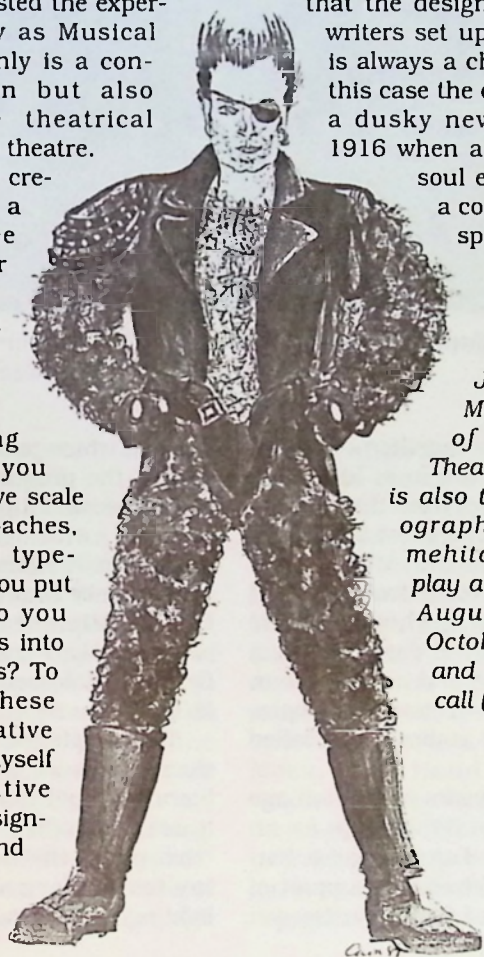
Nevertheless *archy & mehitabel* would still be a challenging project. One thing I have learned about facing a challenge is to be sure you're not alone. Stack the deck in your favor by surrounding yourself with the best talent you can find. I immediately hired Gregg Coffin and Gretchen Rumbaugh to play Archy and Mehitabel. Both are extremely talented and charismatic performers whose impressive musical and dramatic skills can bring complex characters to life. The score, being based in jazz, also requires a special touch, and so I enlisted the expertise of Paul Jenny as Musical Director. He not only is a consummate jazzman but also understands the theatrical demands of musical theatre.

Now how do you create a back alley, a newspaper office with a typewriter large enough to be danced on and a suburban home all on one rather small stage with no facilities for changing scenery? How do you deal with the relative scale of cats and cockroaches, garbage cans and typewriters? Where do you put the band? How do you make human beings into animals and insects? To help me answer these and other provocative questions I found myself a very imaginative design team: set designer Norm Spencer and costume designer Candice Cain. We decided early on

that since it was not possible to approach this show in a realistic fashion, we would need to find evocative solutions that would suggest rather than try to imitate. Ultimately our task was to create our own particular world, the world of this play.

Costumes were designed to bring out the nature of the characters first and only secondarily to suggest their animal form. The set was designed to provide a playground for the characters that is larger than life but does not attempt to approximate any logical scale.

This is some of what goes on in the planning stages. However the real life of the play comes in rehearsal as the performers begin to inhabit the world that the designers, directors and writers set up for them. Theatre is always a chain of energies. In this case the chain leads back to a dusky newspaper office in 1916 when a human heart and soul entered the body of a cockroach in order to speak to the world.



*James Giancarlo is Managing Director of Oregon Cabaret Theatre in Ashland. He is also the director-choreographer for archy & mehitabel, which will play at the Cabaret from August 25 through October 7. For tickets and information please call (503) 488-2902.*

*Big Bill, costume sketch by Candice Cain*

# BRISKWORKS

by Bobbi Kidder



Timothy Bullard

*Bobbi Kidder, "Briskworks" project director*

We bring people together — middle school kids, students from local high schools, adult actors from the community, and professional guest artists. We immerse them in theatre, with improvisation exercises, vocal training, and script work. After a short, intense rehearsal period of 3-6 days, we give a public performance and a school tour. This workout for actors and exploration of ideas for audiences is called Briskworks.

I started Briskworks four years ago at Rogue Community College as an outreach program. Later, as an artist-in-education, I received the support of the Arts Council of Southern Oregon

(ACSO), which joined with RCC in promoting the program. I have also used the Briskworks format with various schools and groups, including Jacksonville Elementary School in a performance at Britt Gardens, Jackson County Migrant Education summer school at "La Fiesta," and at Southern Oregon Adolescent Treatment Center (SOASTC) in their spring concert.

The scripts are original. I choose a theme such as "fantasy characters in literature" and build the script around it using a readers' theatre format. This "theatre of the imagination" design invites performance with minimal lighting, costuming, and set. The usual





Actors in 1868 perform Stephen Crane's "War is Kind." Left to right: David Zerr, Misha Gangner, Melissa Watt, Ed Gangner.

attire for our performances is a t-shirt with the Briskworks logo.

In an early Briskworks script, "1868," excerpts from the work of poets, novelists, and songwriters like Dickinson, Melville, and Whittier are brought together. The connecting narrative emphasizes the importance of this period in America's history. Similarly, historical perspective is important to "America Between the Wars," in which songs and literature from 1919-1942 are highlighted.

The Briskworks format is evolving, and I am finding flexibility in application and content choices. In "Pioneer Pickin's" I worked with students and

faculty at Jacksonville Elementary School to create a script in which a family moves from Oklahoma to Oregon. There are songs from musicals *Annie Get Your Gun*, *The Unsinkable Molly Brown*, *Oklahoma*, and *Paint Your Wagon*., and a scene from *The Quilters*. The students' own writing is also incorporated, bringing to life important northwestern figures Lewis and Clark, Narcisa Whitman, and Joe Meek. "The Hand That Rocks the Cradle," a script written and presented during Women's History Month, includes an essay written and read by guest artist Diana Coogle. Oral histories gathered by students of the sum-



Timothy Bullard

*Intergenerational cast of "Seasons of the Rose" in a performance at Rogue Community College.*

mer migrant education program are prominent in the script, "Treasures of My Culture." In "Resound," a Theatre for the Deaf Briskworks, signing becomes an art form as stories and songs emerge.

I have written more than twenty Briskworks scripts, with a wide range of complexity and presentation goals. In the performances, the connecting narrative is usually read; songs, dances, stories and scenes are memorized and choreographed. Of course, adapting to the context is crucial. At SOASTC, where process was the focus, students were not required to memorize their scenes. But when professional actor/director David Marsh joined top-notch local actors and students in presenting "Seasons of the Rose," a script about aging, they delivered pol-

ished performances with fluid transitions.

Whatever the process or performance goal, cultural literacy is key in the Briskworks concept. Participants and audiences will learn; active learning is the Briskworks promise. The readers' theatre format exercises the imagination, allows mobility, and can push aside budgetary and time constraints. The script ideas and production possibilities are as numerous as they are exciting to pursue.

*Bobbi Kidder is a teacher at Rogue Community College, an artist-in-education for the Arts Council of Southern Oregon, and owner of Creative Momentum, a business which designs active learning programs.*





## Batman

by Thomas Ormsby

*Batman* is a classy production, no doubt about it... a comic book brought to life with a deep sense of gothic darkness and subterranean nocturne that does justice to this dark hero. This film has enough visual quality and sense of story to forever supplant the campy "sock and pow" image of Batman conjured up for television two decades ago.

And yet, this movie is memorable, not so much for its new straight Batman, but more for the credible calibre of its sardonic villain, the totally corrupt and wisecracking Joker, played to impeccability by Jack Nicholson. There are one or two roles that Nicholson must have been destined to play. This is surely one of them. He gives The Joker a scurrilous evil realism, which when combined with Nicholson's comic flair, lends to this movie a genuine enduring quality.

Michael Keaton is the new Batman... wealthy, gentle, cultured... and possessed of an on-going sense of his role as avenger. I would have never imagined Keaton for this role, but in watching him in this film, I can see where somebody somewhere saw some

quality deep within this man that would bring to this motion picture a totally new angle on Batman.

And something else, too. Unlike the ultra straight and patriotic Superman, Batman identifies only with himself... self-appointed, self-motivated and self-made.

*Batman* is richly crafted, creating a middle-earth type of Gotham City rising out of a steamy mire... a massive art deco metropolitan nether world swathed in eternal night, teeming with the same blend of desperate humanity that pervades any major city. The architectural visions in this film are indeed something to behold... truly inspired.

In addition to Nicholson and Keaton, the talents of Kim Basinger provide us the only real beauty we see in *Batman*. Her luminous presence is never overexposed and contrasts nicely with the gloomy imagery around her.

This film also has a great music score, bold, heavy and dark, yet oddly triumphant somehow. A soundtrack album has been released featuring songs by Prince, who was originally contracted to do the score, but late in the game, the producers were unhappy with Prince's effort, and composer Danny Elfman was hastily installed to provide the gothic music we hear in the final film. Elfman's all-instrumental score will be released soon.

*Weekly film reviews can also be heard on the Jefferson Daily regional news program each Friday afternoon.*



Coos County Historical Museum

# BALDIYASA

## Musical entertainment from the colorful history of South Slough

by Jan Bannan

Entertainment has often drawn upon history – both human and natural – to give it a focus and a reality that offer a challenge to pure imagination. The best of art is often a combination of history and the creative artist.

Lionel Youst, of Coos Bay, has written a musical/historical entertainment called *Baldiyasa* about Coos Bay's South Slough, in which he weaves together events that preceded the establishment of the first federal estuarine sanctuary there.

Fresh-water creeks and rivers flowing into the salt water of the Pacific produce rich estuaries – nurseries of the sea – that nourish wildlife and benefit people. Several thousand years ago, perhaps as many as nine thousand, South Slough

*Logs from South Slough went into Coos Bay till the 1950s.*



was valued by the Indians, the Miluk Kakoosh (later simplified to Coos by the whites), for resources that provided a good life for them.

The play begins as lights shine on an Indian narrator and Indian mime as they read the poem "How the Earth Came to Be." The last lines are "If you go to dig clams you will find that the mud is blue."

Gaper clams, cockles, and mussels were easy to gather at low tide. Traps in channels of the slough lured salmon, starry flounder, and sturgeon. Schools of herring spawned each winter in the estuary, and their roe could be collected on eelgrass. Arrows brought down ducks and geese. Elk were captured by digging pits or driving them into the mud at Valino Island. Harpoons were thrown at seals and sea lions that dared to chase the migrating salmon into shallow water. Meadows bordering the wetlands were burned each fall so that they yielded camas bulbs, fern, lupine roots and many varieties of berries for eating.

The land smiled at the people. The forest gave them cedar for rectangular houses and canoes for traveling in the calm waters and occasionally on the ocean. Tule and cattail became throw

rugs, sleeping mats and curtains. Wealth was possession of dentalium shell necklaces, sea otter and albino deerskin robes, woodpecker scalp headdresses, and obsidian ceremonial knives and was passed from father to son. Wives were bought from neighboring tribes with dentalium and pine seed necklaces.

With such cooperation from the local ecology, the villages along the marshes at South Slough grew in population till some 3000 Kakoosh were living there by 1500.

And then, at the latter part of that century, European ships sailed by, and the players on the stage questioned what they had seen out there. Sir Francis Drake sailed by in his square-masted ship, the *Golden Hinde*, but there is no record of any contact with the Kakoosh, whose lives flowed smoothly until European sea traders came looking for sea otter furs and later beaver pelts.

From land, the Hudson Bay Company sent a trapping expedition south led by Alexander McLeod in 1826. He camped among the peaceful Kakoosh at South



*Annie Miller Peterson, the principal Coos informant to anthropologist Melville Jacobs.*

Slough before exploring a much-used Indian water route farther south.

French songs, pioneer songs and coon-skin hats on stage remind us of the trappers coming to this land.

The Jedediah Smith expedition in 1828 were also treated as guests at Baldiyasa. Though provoked when their horses were mistaken for elk and some of them were killed, Smith wisely did not retaliate. Horses, an unknown entity, were not part of the Kakoosh culture and were not a reason for war.

The whites traded trinkets of glass beads, copper ornaments, thimble, and kettles for fish, berries and some fur skins from the Kakoosh. Unfortunately, it was the unknown free gifts of smallpox, measles and venereal diseases that began to destroy the villages of these friendly Indians when explorers and traders were followed by settlers and gold miners in 1852.

*Sweet Betsy from Pike ...* A Miner said, 'Betsy, will you dance with me?'

A scene on stage merges from the happy times of the Kakoosh to sad times when husbands began dying. For the Indians, it was the beginning of bad times. They lost their land and were sent north into exile in 1856, taught to farm and then lost their farms as more whites appeared. The oral history of the natives is full of poignant details as a grandmother relates their oral history under the lights.

When the Kakoosh returned to their homeland, they found their traditional village sites, with their shell middens and cemeteries, buried by the buildings of white homesteads. In 1887, the Dawes Allotment Act gave the Coos Indians some of the undesirable land, but it was held in trust by the Bureau of Indian Affairs. They could farm the land, without paying taxes, but could not log or mine or build canneries or factories. It was not a happy time for the many Coos who lived on South Slough, called Halfbreed or Rascal Slough by this time. Eventually most of their land was lost when the government decided Indians should be assimilated into white society – not to be Indians any more – and pay all the back taxes.

Before the turn of this century, loggers had discovered the huge spruce trees, hemlock and white cedar. Mills bordered the slough. Railroad trestles were built to haul the logs to water rafts and a good transportation network. Pilings that once supported steam locomotives are still seen in several places in the estuary.

"The Death of Roughhouse Pete" and a funny song about a logger who stirs his coffee with his thumb zoom in on the lives of South Slough loggers, purely fictional. And a Kakoosh remembers the loss of an old sacred spruce tree where the Great Spirit lived.

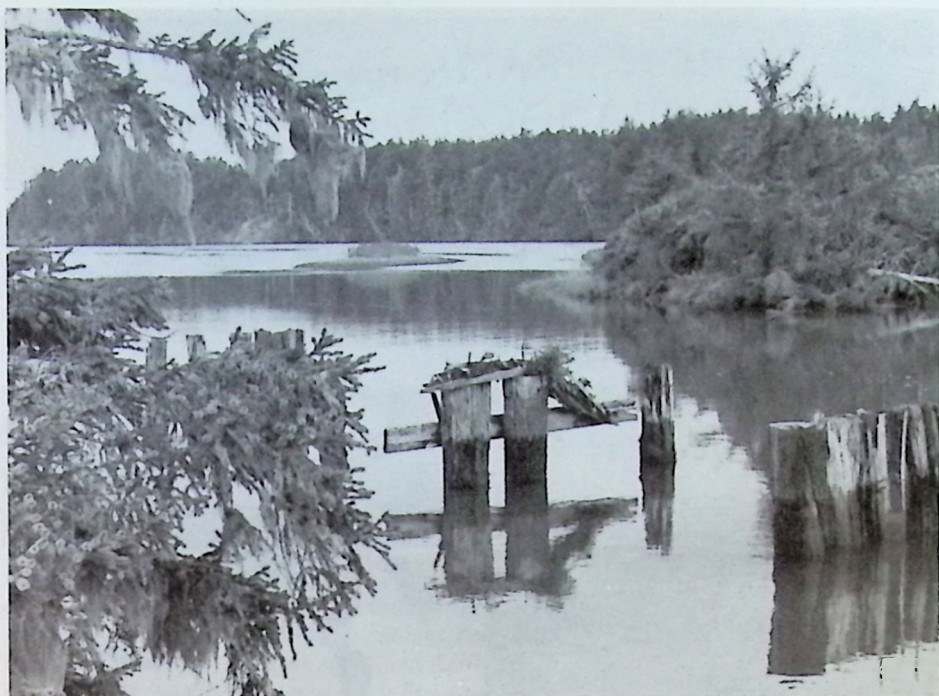
Farmers arrived at South Slough. Visit the Sanctuary today and you can see the old Frederickson farmhouse overlooking Winchester Creek – named after one who built a mill there – and a grassy meadow that was once a pasture. Dikes were built on creeks to make farmland, disrupting the natural flow of the estuary water.

Wasson Creek is nearby. Its name is linked to the Kakoosh heritage. In 1866, George Wasson, a successful white gold miner, married the daughter of a local Indian chief. This marriage helped her keep her homestead land. Their nine children stayed on the slough.

Baldiyasa was changing. Wetland survival was threatened. Youst uses some humorous lines to highlight the conflict between developers and the scientists who began arriving in the early thirties.

Geologists discovered fossils of extinct giant sea lions and fifty other marine species as well as a syncline – a softer part of the Earth's crust that has sunk below the level of the sea – which explains how the slough formed.





Anthropologists talked to the oldest Coos survivor, learning about the Miluk dialect and customs and how an Indian could get the power to become a shaman, which is described on stage.

Developers wanted to get rich, but marine biologists wanted Baldiyasa to be allowed to return to its natural richness for its resource value and for study and research. The result was that South Slough became the first of several preserved estuarine sanctuaries in this country, in 1974.

The Coos Tribe has not vanished, and they are happy to see their land respected. They have regained their tribal identity and are reestablishing their almost lost culture as the play closes with drums and Indian dance.

Lionel Youst has taken the flow of this history and quilted it into a collage of lighted scenes filled with songs, poems, dance and stories. It becomes entertainment, but it also tells a story full of significance.

The newly formed *Friends of South Slough* is sponsoring a performance of Baldiyasa at a banquet at the Oregon Institute of Marine Biology in Charleston on September 8, followed by a performance for general admission on September 9. Call South Slough Estuarine Sanctuary at 1-888-5558 for ticket information.

*At high tide, the salt water region of the estuary is full of water. These pilings supported a logging train trestle.*

*Jan Brannan switched careers from that of a research biochemist to be a freelance photographer/writer. A children's book on Sand Dunes was published this year. She won a Walden Fellowship for an essay on South Slough and is spending the summer writing near Gold Hill.*

HIGH DRAMA IN  
BANDON

# Theatre Fest '89

by Victoria Tierney



LORI PAXTON

*Beauty* (Suzanne Sterrett) and the *Beast* (Phil Handsaker) in the P.A.C.T./On Broadway Theatre production written by Lori Paxton with original score by Dan Barnhart. Handsaker's *Beast* mask (not shown) is being created by Victoria King and Ellen Dennis, assistant professor of costume designs and make-up at Southern Oregon State College, which is also contributing many of the elaborate costumes for the cast of 20.

A community celebration of theatre will take place in Bandon this Labor Day weekend as the Bandon Playhouse, the Bandon Youth Theatre, Encore Presenters and P.A.C.T./On Broadway Theatre join forces to inaugurate Bandon's first theatre festival, "Theatre Fest '89." Theatre buffs will be able to view a major musical (Bandon Playhouse's *My Fair Lady*), an original masked theatre fantasy with an original score (Playwrights American Conservatory Theatre production of *Beauty and the Beast*); an ancient Japanese fairy tale enacted by an all-children cast (The Bandon Youth Theatre's *Shining Princess of the Slender Bamboo*); and late night cabaret theatre (Encore Presenter's *Insomni-Acts* in the new Brass Rose Room at Harbor Hall.) And to wind up the festivities there will be "Dunch" (dinner/lunch) on Sunday in

*Continued on Page 20*

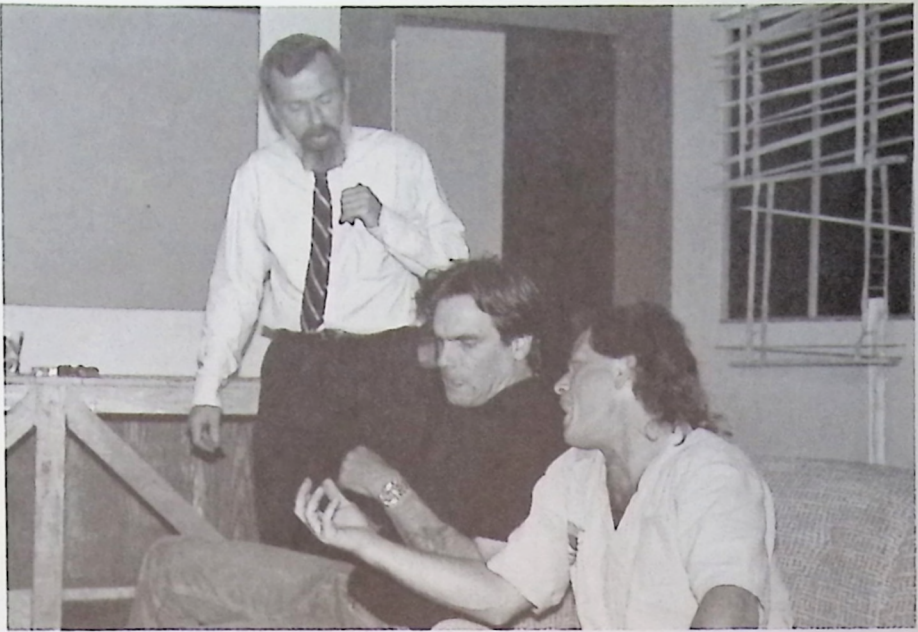




*Ishezukuri, the third suitor, (played by Harmony Moore) braves the waves and tries to slay the dragon and win the hand of the beautiful Princess Moonbeam in the Bandon Youth Theatre production of The Shining Princess of the Slender Bamboo. The show, written by Sylvia Ashby, and directed by Nicole Sechler has a cast of 22 children and one adult (the dragon). The summer production was so popular that people had to be turned away, and so by special request the Youth Theater joins the Theatre Fest for one final performance on Saturday, September 2 at 2 in the Bandon High School Choir Room.*

*Three spirits, Michelle Starke, Cathy Sterrett, and Randi Reynolds play in Beauty and the Beast. The cast, which ranges in age from 6 to 63, will be performing on a revolving stage in the Theatre Fest production at Harbor Hall in Bandon. The Playwrights American Conservatory Theatre (P.A.C.T.) says the original production combines "elements of Pirandello, Commedia Del Arte, Godot, and even Bertold Brecht." While children will certainly enjoy this tale of love and honor based on the haunting and beautiful fairy tale by the Brothers Grimm, the current theatrical treatment will also be appreciated by sophisticated theatre-loving adults.*





Rick Hallmark

Harold (Mark Tierney) and Phillip (Jason Tree) give Treat (Jim Dissette) a lesson in stress management in *Orphans*, excerpts from which will be offered in *Insomni-Arts*, late-night cabaret theatre in Harbor Hall's new Brass Rose Room. Viewers may wine and dine while watching theatrical entertainment provided by Encore Presenters' repertory of actors.

Photo by Rick Hallmark

the Brass Rose Room, and those who wish may participate in *The Thing*, an evening of Improvisational Theatre Games on the main stage of Harbor Hall. With the exception of the late night cabaret theatre, all the productions will be particularly suitable for children as well as adults, and the planners are hoping to lure lots of families away from the summer heat and over to the ocean for a final weekend with the kids before school begins.

Victoria Tierney is a writer and artist who has been involved with Bandon Theatre for many years. A past president of the Bandon Playhouse, she is now on the Board of Directors and is painting sets and doing posters for the current production. She adds, "I am also playing Mrs. Pearce, which means, since my husband is playing Henry Higgins, that he finally has me as his housekeeper!"



Victoria Tierney

Julie Ray Peacock as Eliza Doolittle in the Bandon Playhouse production of *My Fair Lady*, which opens Friday, September 1 and runs for three week-ends at the Ocean Crest Stage.



# The Steinway Series Of Chamber Music Concerts In Ashland

by Craig Vittetoe

The 1989-90 Ashland Chamber Music series has been designated the "Steinway Series" in celebration of the organization's new Steinway Model D concert grand piano. This instrument, recently acquired by Southern Oregon State College through the impetus of the Ashland Chamber Music Board, will be featured in three of the 1989-90 programs, the first with the Quartetto Beethoven di Roma, Saturday, November 4, 1989, the second with the Lafayette String Quartet, Friday, January 12, 1990, and the third with the Stanford String Quartet, Saturday, April 7, 1990. The piano was first played in Ashland when it was dedicated at the last program of the 1988-89 chamber music season. The artist then was Luba Edlina of the Borodin Trio.



*Lafayette String Quartet*



*Stanford String Quartet*



*Jill Timmons*

The Quartetto Beethoven di Roma is a famous piano quartet (violin, viola, cello, piano) formed in 1970 by four of Italy's leading musicians. The ensemble has made five tours throughout North America and several of the Far East, Australia, and Western Europe. Its recordings have earned high critical acclaim and numerous international awards.

The Lafayette String Quartet is a young all-female quartet that has, during its brief history, already become established among the leading United States chamber music ensembles. The *Detroit Free Press* has said of them, "The quartet plays with an artistic maturity that belies its tender age." The quartet's recent participation as performers and teachers at the International Institute of Chamber Music in Munich, West Germany, has brought them rave reviews and firm recognition as an outstanding string quartet.

Appearing with the Lafayette String Quartet will be pianist Victor Steinhardt of the University of Oregon. Steinhardt and the quartet will perform the Brahms Quintet.

The other piano quintet of the season will be performed by the Stanford Quartet, residents of the San Francisco Bay Area, and pianist Jill Timmons of Linfield College. They will perform the Dohnanyi Piano Quintet, Opus 1.

At their London debut, the *Times* of London said, "The Stanford Quartet proved of world class." The *Strad* called them "deeply committed musicians whose sensitivity to mood and grasp of underlying structure render the music they play immediately comprehensible." The quartet's sound is acknowledged to be distinctive, recalling that of the great European quartets: elegant, vivacious, and skillfully balanced.

With her debut recitals at Carnegie Recital Hall and the National Gallery of Art, Jill Timmons, guest pianist with the Stanford Quartet, confirmed her





*The Berlin Octet*

reputation as one of the United States' outstanding young pianists. Timmons is frequently invited to conduct recitals and master classes throughout the world.

The one group which will not feature piano on the 1989-90 season is the Berlin Octet. The Octet is an ensemble of seven men and one woman (two violins, viola, cello, double bass, clarinet, bassoon and horn) founded in 1984 by eight members of the Berlin Symphony, each a virtuoso musician in his or her own right. In 1978 the Berlin Octet was officially named the outstanding chamber music ensemble in East Germany. Subsequently, the Octet received invitations to perform throughout Europe, including the famous Salzburg Music Festival, where they perform almost every year. The *Melbourne Age* has said of them, "They are an eloquent ensemble, beautifully integrated with a matching sonority." The Berlin Octet has made a specialty of the famous Octet of Schubert.

During the 1989-90 season, additional qualified performers will be heard on the new Steinway, since it is intended to benefit as large a section of

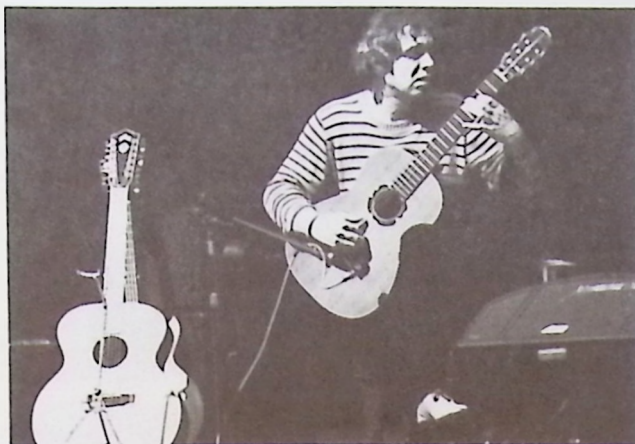
the community as possible. Especially selected at Steinway Hall in New York City, the piano was acquired through the Southern Oregon Division of Steinway and Sons, which made a large contribution to the purchase of the instrument. The down payment was significantly augmented by the generosity of Western Bank and a number of individuals in the community. About \$38,000 remains to be raised to pay for the instrument fully.

The selections committee who invited these groups to perform in Ashland for the 1989-90 season is particularly excited about this season's performers. The Steinway will take center stage and will be well introduced to Rogue Valley audiences through this series of special concerts.

*Craig Vittetoe is editor of the Chamber Music Board Newsletter.*

*If you wish to help pay for the acquisition of the Steinway piano, please make donations to the Division of Continuing Education, Southern Oregon State College, Ashland, Oregon 97520, Attn: CMC Steinway Challenge Fund Drive. All gifts are tax deductible.*

## PROGRAMS & SPECIALS AT A GLANCE



Oregon guitarist Ralph Towner

**The Santa Fe Chamber** returns to KSOR Sunday beginning September 3.

**A Prairie Home Companion** Stage change air times September 2. **Prairie Home** air at 6:02 pm, with **Mo** at 8:00 pm on KSOR.

Ralph Towner, Glen Moore

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 News	12:00 News
11:00 High Performance	2:00 Milwaukee Symphony	2:00 Los Angeles Chamber Orchestra	2:00 St. Louis Symphony
12:00 Chicago Symphony	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
2:00 Santa Fe Festival	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
6:00 The Folk Show	9:00 New American Radio	9:00 Joe Frank	9:00 Vintage
8:00 Sing Out's Songbag	9:30 Netherdrome	10:00 Ask Dr. Science	9:30 Spy From
9:00 Possible Musics Including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)



## Music Festival

s at 2:00 pm,

ion and Mountain  
beginning Saturday,  
me Companion will  
Mountain Stage airing

re, Paul McCandless

and Trilok Gurtu, together better known as  
**Oregon**, appear on **The American Jazz  
Radio Festival** Thursday, September 28 at  
10:02 pm on KSOR, with a repeat broadcast  
Sunday, October 1 at 2:00 pm on KSMF,  
KSKF and KSBA.

Mozart's opera **La Clemenza di Tito** is heard  
as part of NPR World of Opera broadcasts,  
Saturday, September 23 at 10:30 am on  
KSOR.

Wednesday	Thursday	Friday	Saturday
Meridian concert Hills ony Air on Daily mgs dered ou Hall Radio mo Came in the Cold e e Meridian	5:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 News 2:00 Music From Europe 4:00 Fresh Air 4:30 Jefferson Daily 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 Le Show 10:00 Ask Dr. Science 10:02 American Jazz Radio Festival 12:00 Post Meridian (Jazz)	5:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 News 1:30 Music From Washington 3:30 Marian McPartland's Piano Jazz 4:30 Jefferson Daily 5:00 All Things Considered 6:30 Siskiyou Music Hall 10:00 Ask Dr. Science 10:02 Afro Pop 11:00 World Beat	6:00 Weekend Edition 8:00 Ante Meridian 10:00 Jazz Revisited 10:30 Opera 2:00 L'Orchestre Symphonique de Montreal 4:00 Studs Terkel 5:00 All Things Considered 6:00 Mountain Stage 8:00 A Prairie Home Companion 10:00 The Blues

# Sunday

\* by date denotes composer's birthday

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg. Includes:

## 7:37 am Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

## 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

## 9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

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KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay, and  
KSKF, 90.9/Klamath Falls

## 9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

## 2:00 pm American Jazz Radio Festival

A repeat of the Thursday KSOR broadcast.

## 9:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

**Sep 3** The Los Angeles Piano Quartet performs the Quartet for Piano and Strings by Gerard Schurman; and is joined by bassist Fred Bretschger in Schubert's "Trout" Quintet.

**Sep 10** Recorder player Michala Petri and harpsichordist Hanne Petri perform music by Handel, Johann Joachim Quantz, and others.

**Sep 17** The Emerson String Quartet plays quartets by Smetana, Haydn, Beethoven, and Gunther Schuller.

**Sep 24** Pianist Rudolf Firkušny performs music by Chopin, Schubert and Smetana.

## 11:00 am High Performance

An exploration of the diverse art of musical performance hosted by Andre Previn.

**Sep 3** Andre Previn conducts the Los Angeles Philharmonic in two works by Ravel: the complete *Mother Goose* and the Suite No. 2 from *Daphnis et Chloe*.

**Sep 10** Cellist Yo Yo Ma and pianist Katherine Stott perform music by Bach and Brahms.

**Sep 17** In a program recorded especially for *High Performance*, Bill Crofut and members of his

newest Ensemble perform a variety of material from folk classics to classical music inspired by folk themes.

**Sep 24** Violinist Anne-Sophie Mutter and pianist Lambert Orkis perform the Violin Sonata in A by Cesar Franck.

## 12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

**Sep 3** Yuri Temirkanov conducts the Variations and Fugue on a Theme of Purcell (*Young Person's Guide to the Orchestra*), Op. 34; the Piano Concerto for the Left Hand by Ravel, with soloist Leon Fleischer; and the Symphonic Dances, Op. 45 by Rachmaninov.

**Sep 10** Sir Georg Solti conducts the Suite from the ballet *Swan Lake* by Tchaikovsky; Haydn's Symphony No. 101 in D ("The Clock"); and the Concerto for Orchestra by Bartok.

**Sep 17** Christopher Keene conducts Incidental Music from *Much Ado About Nothing* by Korngold; the Cello Concerto in C by Haydn, with soloist Natasha Gutman; *Eight Lines* by Steve Reich; and the Symphony No. 2 by Honegger.

**Sep 24** Erich Leinsdorf conducts *Four Norwegian Moods* by Stravinsky; the Piano Concerto No. 2 in d minor, Op. 23 by Stenhammer, with soloist Christina Ortiz; the Symphony No. 3 in E-flat ("Rhenish") by Schumann; and *Invitation to the Dance*, Op. 65 by Weber.

## 2:00 pm Santa Fe Chamber Music Festival

**Sep 3** Jeffrey Swann, Ani Kavalian, Marcy Rosen and Daniel Phillips perform works by Beethoven and Schumann.

**Sep 10** Festival musicians perform music by Kodaly, and Ursula Oppens. The Astor Piazzolla Tango Quintet also performs.

**Sep 17** Festival musicians perform music by Mendelssohn, Chausson, Saint-Saens, Debussy and Tchaikovsky.

**Sep 24** Laurie Smukler, Ira Weller, Sheldon Rich, and Mark Lubotsky perform music by Mozart, Ravel, John Cage and Richard Strauss.

## 4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

**Sep 3** Totem Power: The Medicine Cards, with David Carson. Carson is the co-creator of The



Medicine Cards, a divination system which offers access to traditional Native American animal medicine.

**Sep 10 Maverick as Master In the Marketplace, with Beverly Potter** This organizational psychologist provides insights for anyone seeking to improve their lot in the midst of the corporate structure.

**Sep 17 Science and Spirit, with John Broomfield** Broomfield discusses how in recent years science, particularly physics, has come closer to the realm of spirit.

**Sep 24 The Joy of Now, with Douglas Harding** Going beyond the conceptual mind and all ideas of reality, Harding describes how we all can experience the fullness of life.

**5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

**6:00 pm Star Date**

*Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson, the Allen Johnson Family, the Northwest Nature Shop, and Burch and Burnett of Coquille.*

**KSMF 89.1 Rogue Valley  
KSBA 88.5 Coos Bay  
KSKF 90.9 Klamath Falls**

**6:00 pm Siskiyou Music Hall**

Classical music for your weekend evening continues until 2:00 am.

**6:02 pm The Folk Show**

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. *Partial funding provided by Gallery Obscura, Ashland*

**8:00 pm Sing Out's Songbag**

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

*Local funding provided by Patricia Seiler and Philip Studenberg, Attorney at Law, Klamath Falls*

**9:00 pm Possible Musics**

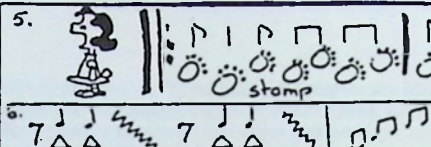
David Harrer and Bob Bertram present new age music from all over the world. The program also includes:

**11:00 pm Music From The Hearts Of Space**

*Local funding by Gallery Obscura, Ashland.  
Additional funding for Possible Musics by the Mirdad Center, Grants Pass.*

**2:00 am Sign-Off**

5.



Attention  
TEACHERS!

**Lesson plans available  
for Music Memory Feature**

For twenty weeks during the school year, Siskiyou Music Hall will play a special music selection for the listening and learning pleasure of elementary school students. This is a cooperative effort of area music teachers and KSOR based on lesson plans designed by the University Interscholastic League.

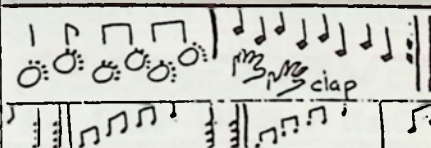
**FIRST BROADCAST OCTOBER 4**

For the 60-page set of lesson plans, including information about obtaining a set of records for classroom use, send your request and \$6 to cover reproduction and mailing to:

**KSOR-FM Music Memory Feature**  
Southern Oregon State College  
Ashland, OR 97520

Make checks payable to:  
**KSOR Listeners Guild**

Broadcast funded by  
Hampton Holmes Real Estate, Ashland



# Monday

\* by date denotes composer's birthday

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

*Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford*

Includes:

6:50 am Local and regional news.

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay,

KSKF 90.9/Klamath Falls

## Morning Edition continues until 9:00 am

*Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.*

*Local funding for 7:00-7:30, KSBA provided by A New Leaf Nursery and Landscaping, Coos Bay.*

*Local funding for 7:30-8:00, KSBA, provided by Coos Head Natural Food Store, North Bend.*

## 7:00 am Ante Meridian

Keith Henty brings you classical music and jazz, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

## 7:37 am Star Date

*Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.*

## 8:37 am Ask Dr. Science

*Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.*

## 9:57 am Calendar of the Arts

*Funded by Ashland's Marketplace.*

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Sep 4 HAYDN: Symphony No. 48

Sep 11 PROKOFIEV: String Quartet No. 1

Sep 18 MOZART: Symphony No. 40

Sep 25 BARTOK: Piano Concerto No. 2

## 12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm The Milwaukee Symphony Orchestra

Zdenek Macal is music director and conductor.

Sep 4 Zdenek Macal conducts *Three Movements* by Steve Reich; the Piano Concerto No. 2 by Chopin, with soloist Shura Cherkassky; and the Symphony No. 5 by Tchaikovsky.

Sep 11 Zdenek Macal conducts the Piano Concerto No. 27 in B-flat, K. 595 by Mozart, with soloist Alicia de Larrocha; and the Symphony No. 7 by Bruckner.

Sep 18 Lukas Foss conducts *Ode for St. Cecilia's Day* by Purcell; the World Premiere of *Symphonia, for a Great Occasion* by Anthony Newman; the Organ Concerto No. 1, Op. 4 by Handel, with Anthony Newman as soloist; and the Mass in C by Beethoven.

Sep 25 Zdenek Macal conducts the Symphony No. 1 by Beethoven; and the Piano Concerto No. 2 by Brahms, with Stephen Hough, soloist.

## 4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

## 4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

*Funding on KSMF by the Central Valley Times, Grants Pass*

## 5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford;*

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**KSMF 89.1/Rogue Valley  
KSBA, 88.5/Coos Bay  
KSKF 90.9/Klamath Falls**

**6:30pm The Jefferson Dally**  
A repeat of the 4:30 broadcast on KSOR.

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**6:30 pm Star Date**  
*Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille*

**6:32 pm Siskiyou Music Hall**  
Your host is Thomas Ormsby

**Sep 4 RESPIGHI: Brazilian Impressions**  
**Sep 11 STRAVINSKY: Dances Concertante**  
**Sep 18 MENDELSSOHN: Violin Concerto**  
**Sep 25 RODRIGO: Concierto en modo galante**

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**KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls**

**9:00 pm Siskiyou Music Hall**  
Siskiyou Music Hall continues with classical music until 2:00 a.m.

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**9:00 pm New American Radio**  
This series is devoted to works of radio art by both established artists and young artists working in radio for the first time.

**Sep 4 Alcatraz and Windows** by John H. Rieger *Alcatraz* takes the listener on a tour through the infamous penitentiary, guided by a former inmate and a former prison guard. *Windows* celebrates the world of sound as heard through an open window.

**Sep 11 World Sounds** by Connie Kieltyka This digital journey into the soundscapes of Third World countries takes the listener to Kenya, Hong Kong, Nepal, and the Brazilian jungle.

**Sep 18 Piano Problems** by Tom Johnson and Kaye Mortley. A humorous dramatic exercise in musical counting, designed to help the listener understand the inner logic of musical structure.

**Sep 25 Building a Universe: Rifts, Absences,**

**and Omissions** by Helen Thorington. This experimental work for sound, music and voices focuses on the new reproductive technologies and the scientists responsible for their development.

**9:30 pm Netherdrome**

One hundred years into the future the earth has become poisoned and barren. A few humans scratch a living on the planet's surface, but most live underground, in the world of Netherdrome.

**Sep 4 Is the Theatre Really Death?** part two. Confusion abounds, but the killer is finally brought to justice.

**Sep 11 Nothing In the Rules** The manager of a down-and-out baseball team gets the answer to his prayers - a perfect pitcher. But he must pay a price.

**Sep 18 The Tunnel** Deep within a newly dug tunnel, something is moving in the shadows.

**Sep 25 That They May Face the Winds** An elderly Native American learns he is fatally ill and returns to his home on the surface to live out his life.

**10:00 pm Ask Dr. Science**  
Craziness from the Duck's Breath Mystery Theatre

*Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.*

**10:02 pm Post Meridian**  
Great jazz for the late night. Call in your requests!

**2:00 am Sign-Off**

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# Tuesday

\* by date denotes composer's birthday

- 5:00 am Morning Edition  
6:50 am Regional news  
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley  
KSBA, 88.5/Coos Bay  
KSKF, 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian  
Regional News: 7:30, 8:30, 9:00 and 9:30 am.  
plus:  
7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts  
10:00 am - 2:00 pm First Concert

- Sep 5 SCHUMANN: Piano Concerto  
Sep 12 BEETHOVEN: Sonata, Op. 111  
Sep 19 RAVEL: Trio  
Sep 26 DVORAK: Cello Concerto

## 12:00 n News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm The Los Angeles Chamber Orchestra  
New Music Director Iona Brown conducts performances from 1987 and 1988.

Sep 5 Iona Brown conducts the Chaconne in g minor by Purcell; Five Variants of "Dives and Lazarus" by Vaughan Williams; the Introduction and Allegro for String Quartet and String Orchestra, Op. 47 by Elgar; and the Oboe Concerto, Op. 9, No. 2 by Albinoni, with soloist Allan Vogel.



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Sep 12 Christoph Perick conducts the Wind Serenade in E-flat, Op. 7 by Strauss; Songs from "Des Knaben Wunderhorn" by Mahler, with soprano Christina Ascher and baritone William Parker; and the Symphony No. 3 in a minor, Op. 56 ("Scottish") by Mendelssohn.

Sep 19 Iona Brown conducts the Concerto Grosso in a minor, Op. 6, No. 4 by Handel; the Suite No. 2 in b minor for Flute and Strings by Bach, with soloist David Shostac; the Serenade for Strings, Op. 12 by Lennox Berkeley; and the Symphony No. 29 in A, K. 201 by Mozart.

Sep 26 Soloists from the orchestra perform the Wind Quintet in B-flat by Danzi; the Oboe Quintet in F, K. 370 by Mozart; the Concerto in D by Vivaldi; and the Petite Symphony for Winds by Gounod.

## 4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

4:30 pm Fresh Air continues until 5:00 pm

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

## 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1/Rogue Valley  
KSBA 88.5/ Coos Bay  
KSKF 90.9/Klamath Falls

## 6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

## 6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

## 6:32 pm Siskiyou Music Hall

- Sep 5 HAYDN: Cello Concerto in D  
Sep 12 SCHUBERT: Sonata for Arpeggione  
Sep 19 BACH: Brandenburg Concerto No. 4



Sep 26 HINDEMITH: Symphony, *Mathis der Maler*

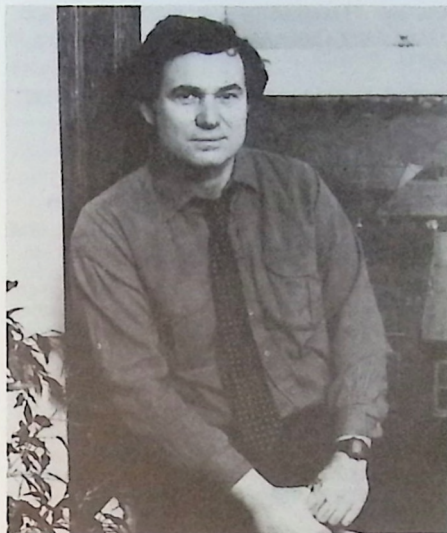
KSMF 89.1/Rogue Valley  
KSBA 88.5 Coos Bay  
KSKF 90.9/Klamath Falls

9:00 pm Siskiyou Music Hall  
Siskiyou Music Hall continues until 2:00 am.

9:00 pm Joe Frank

Sep 5 **A Call in the Night** A young man and an old woman meet in a plague-ridden city.

Sep 12 **The Death of Trotsky** The murder of the Russian revolutionary leader as told from the point of view of his troubled assassin.



*Dramatist Joe Frank continues each Tuesday evening with his particular brand of radio.*

Sep 19 **Arena** A novelist, writing about a love affair between a Spanish bullfighter and his American girlfriend, loses control of his characters.

Sep 26 **'Til You're Gone** The battle of the sexes continues in this strange drama.

10:00 pm **Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.  
Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

10:02 pm **Post Meridian**  
All kinds of jazz.

2:00 am **Sign-off**

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# Wednesday

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5:00 am Morning Edition  
6:50 am Regional News  
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian  
Classical music and jazz, and KSOR's News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts

10:00 am First Concert  
Sep 6 MOZART: String Quartet No. 15  
Sep 13 DVORAK: Symphony No. 8  
Sep 20 GRIEG: Piano Concerto  
Sep 27 HAYDN: Symphony No. 104

12:00 n News  
Headlines, weather and the Calendar of the Arts.

2:00 pm The St. Louis Symphony  
Broadcast concerts under the Direction of Leonard Slatkin.

Sep 6 Leonard Slatkin conducts the World Premiere of *Popol Vuh* by Alberto Ginastera; the Piano Concerto for the Left hand by Ravel, with soloist Philippe Entremont; and the Symphony No. 6, Op. III by Prokofiev.

Sep 13 Leonard Slatkin conducts the Overture to *The Abduction from the Seraglio*, K. 384 by Mozart; the Symphony No. 86 in D by Haydn; operatic selections by Rossini, with soprano Marilyn Horne; *Kindertotenlieder* by Mahler; and the Suite from *The Miraculous Mandarin* by Bartok.

Sep 20 Leonard Slatkin conducts Island Prelude for Oboe and Orchestra by Joan Tower, with soloist Peter Bowman; the Cello Concerto in D by Haydn, with soloist Yo-Yo Ma; and *Don Quixote*, Op. 35 by Richard Strauss.

Sep 27 Leonard Slatkin conducts the Symphony No. 34 in C, K. 338 by Mozart; *Psalmus Hungaricus* by Kodaly; and *Alexander Nevsky* by Prokofiev.

4:00 pm Fresh Air  
Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily  
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered  
*Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.*

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6:30 pm **The Jefferson Dally**  
A repeat of the 4:30 KSOR broadcast.

6:32 pm **Star Date**  
*Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.*

6:32 pm **Siskiyou Music Hall**  
Sep 6 SCHUMANN: Piano Quintet  
Sep 13 CHOPIN: Four Ballades  
Sep 20 MOUSSORGSKY: *Pictures at an Exhibition*  
Sep 27 SAINT-SAENS: Violin Sonata

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

9:00 pm **Siskiyou Music Hall**  
Music Hall continues with classical music until 2:00 am.

9:00 pm **Vintage Radio**  
Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.  
*Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta*

9:30 pm **The Spy Who Came In From the Cold**  
The BBC production of John Le Carre's famous spy novel.



*Cellist Yo-Yo Ma is to be featured on the September 20th broadcast of the St. Louis Symphony.*

10:00pm **Ask Dr. Science**  
As if you hadn't already heard enough Duck's Breath, here's two minutes more.  
*Local funding by the Gateways Program of Douglas Community Hospital in Roseburg*

10:02 pm **Jazz Album Preview**  
A weekly look at the newest and the best in jazz.

10:45 pm **Post Meridian**  
More jazz for the night time.

2:00 am **Sign-Off**



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# Thursday

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5:00 am Morning Edition  
6:50 am Regional news  
6:57 am Russell Sadler

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian  
Classical music and jazz, and the KSOR News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Sep 7 RAVEL: *Miroirs*

Sep 14 BARBER: Violin Concerto

Sep 21 BEETHOVEN: String Quartet Op. 59 No. 3

Sep 28 BAX: String Quartet No. 1

12:00 n News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

Performances by great European orchestras.

Sep 7 The Stuttgart Radio Symphony performs the Piano Concerto No. 21, K. 467 by Mozart, with soloist Christoph Eschenbach; and the "Enigma" Variations by Elgar.

Sep 14 This all-Soviet concert includes the Symphony No. 13 by Nicolai Miaskovsky; the 1947 version of *Petroushka* by Stravinsky; the Cello Concerto No. 2 by Tikhon Krennikov; and the Symphony No. 6 by Prokofiev.

Sep 21 Two works by Brahms: the Double Concerto, performed by L'Orchestre de la Suisse Romande, with Armin Jordan conducting, and violinist Raphael Oleg and cellist Francois Guye; and *A German Requiem* with the Berlin Philharmonic conducted by Carlo Maria Giulini.

Sep 28 An all-Berlioz program, including the Prelude, Royal Hunt and Storm from *Les Troyens*; and the Dramatic Symphony *Romeo and Juliet*.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

4:30 pm Fresh Air continues until 5:00 pm.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D. Medford; Computerland of Medford; and Hardin Optical of Bandon.



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6:30 pm The Jefferson Daily  
Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date  
*Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.*

6:32 pm Siskiyou Music Hall  
Sep 7 MOZART: Piano Sonata in F, K. 322  
Sep 14 BARTOK: Concerto for Orchestra  
Sep 21 SHOSTAKOVICH: Piano Quintet  
Sep 28 BEETHOVEN: Piano Concerto No. 3

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

9:00 pm Siskiyou Music Hall  
Music Hall continues with classical music until 2:00 a.m.

9:00 pm Le Show  
Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm Ask Dr. Science  
Late night nuttiness.  
*Local funding by the Gateways Program of Douglas Community Hospital, Roseburg*

10:02 pm American Jazz Radlo Festival  
A weekly series of jazz in performance, produced by NPR. (This program is repeated Sundays at 2:00 pm on KSMF, KSBA and KSKF)

Sep 7 Organist Jimmy McGriff and saxophonist Hank Crawford perform, along with blues guitarist Little Milton.

Sep 14 Bassist Harvie Swartz and vocalist Sheila Jordan are featured.

Sep 21 Two giants of the be-bop piano, Hank Jones and Tommy Flanagan share the bill with trumpeter Mark Morganelli and his quintet.

Sep 28 Oregon

12:00 midnight Post Meridian  
The best in jazz. Call in your requests.

2:00 am Sign-Off



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# Friday

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## 5:00 am Morning Edition

Includes regional news 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

## 7:37 am Star Date

## 8:37 am Ask Dr. Science

## 9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Sep 1 SCHUBERT; Symphony No. 5

Sep 8 SAINT-SAENS: *Carnival of the Animals*

Sep 15 RODRIGO: *Concierto de aranjuez*

Sep 22 MOZART; "Haffner" Serenade

Sep 29 COPLAND: *Appalachian Spring*

## 12:00 n News

Headlines, weather and the Calendar of the Arts.

## 1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Sep 1 Musicians from the National Musical Arts, including guitarist Elliot Fisk, perform works by Sor, Falla, Granados, Rodrigo, and Turina.

Sep 8 Violist Marcus Thompson and pianist David Deveau perform Schumann's *Fairy Tale Pictures* Op. 113; Schubert's Sonata for Arpeggione; and the Andante and Hungarian Rondo by Weber.

Sep 15 Violinists Ida Kavalian and Theodore Arm and cellist Fred Sherry perform music by Brahms and Haydn.

Sep 22 Soprano Rosa Lamoreaux, violinist Jody Gatwood, and pianist Frances Conlon perform works of Haydn, including "Neun Deutsche Arien" and "Mermaid's Song."

Sep 29 The Tokyo String Quartet performs quartets by Schubert, Stravinsky and Brahms.

## 3:30 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA and

KSKF Saturdays at 3:00 pm).

Local funding by Piano Studios and Showcase, Medford

Sep 1 Judy Roberts is a versatile pianist and singer, and she plays her own version of "Are You There?"

Sep 8 Chick Corea and Marlan play a program of duets in Corea's California studio.

Sep 15 Richard Rodney Bennett is a British composer and pianist best known for his film scores, and here he plays duets with Marian of "Paper Moon" and "Close Your Eyes."

Sep 22 Cecil Taylor joins Marian, and plays "Pleasure," a piece he wrote for Jimmy Lyons, with whom he worked for over 25 years.

Sep 29 Gary Burton is a vibraphone virtuoso, but he has also taught piano. He and Marian join forces for "The Night Has a Thousand Eyes."

KSMF 89.1/Rogue Valley  
KSBA 88.5 Coos Bay  
KSKF 90.9/Klamath Falls

## 4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

## 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
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## 6:30 pm The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

## 6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

## 6:32 pm Siskiyou Music Hall

Sep 1 RACHMANINOV: Rhapsody on a Theme of Paganini



Sep 8 DEBUSSY: *Iberia* No. 2  
 Sep 15 TCHAIKOVSKY: *Romeo and Juliet*  
 Sep 22 WEBER: Piano Sonata No. 4  
 Sep 29 GLIERE: Horn Concerto

KSMF 89.1/Rogue Valley  
 KSBA 88.5/Coos Bay  
 KSKF 90.9/Klamath Falls

10:00 pm Siskiyou Music Hall  
 Music Hall continues with classical music until  
 2:00 am.

10:00 pm Ask Dr. Science  
 A Friday night dose of Duck's Breath Humor.  
*Local funding by the Gateways Program of  
 Douglas Community Hospital in Roseburg*

10:02 pm Afropop  
 From National Public Radio, this weekly series will  
 introduce you to the exciting, infectious music of  
 contemporary Africa. Host Georges Collinet, from  
 Cameroon, is a veteran broadcaster whose  
 programs are heard regularly by more than 80  
 million listeners throughout Africa.

11:00 pm World Beat

Host Chris Wood presents reggae, soca, zouk,  
 afropop, highlife, Brazilian pop, calypso, nueva  
 cancion and all kinds of other great pop music from  
 around the world. An upbeat end to your week.

2:00 am Sign-Off



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# Saturday

\* by date denotes composer's birthday

## 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

Includes:

## 7:37 am Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Weekend Edition continues until 10:00 am

## 8:00 am Antio Meridian

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## 8:30 am Nature Notes with Frank Lang

## 9:00 am Calendar of the Arts

## 9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang.

## 10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

September programs to be announced.

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9 Klamath Falls

## 10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Funding on KSMF by Ed's Associated Tire, Medford

## 11:00 am Vintage Jazz with Robin Lawson

## 2:00 pm Four Queens Jazz Night

A series of live performances recorded in Las Vegas.

## 3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

## 10:30 am NPR World of Opera

Local funding by Sun Studs, Roseburg

**Sep 2 Oberon** by Weber. This Opera Theatre of St. Louis production features Allan Glassman singing the title role of the Elf-King, with Caroline McGee as Titania, and Cheryl Majercik as Puck.

**Sep 9 Beauty and the Beast** by Stephen Oliver. In this American Premiere production by the Opera Theatre of St. Louis, Victoria Livengood sings the role of the Beauty, with John Brandstetter as The Beast.

**Sep 16 Mellstofele** by Boito. Guiseppa Patane conducts L'Orchestre de la Suisse Romande. Samuel Ramey sings the title role, with Alfredo Cupido as Faust, and Mary Jane Johnson as Elena.

**Sep 23 La Clemenza di Tito** by Mozart. Armin Jordan conducts the ensemble Orchestral de Paris, with David Rendall as Tito, Giorgio Surian as Publio, and Charlotte Margiano as Vitellia.

**Sep 30** To be announced.

## 2:00 pm L'Orchestre Symphonique de Montreal

Canada's premiere orchestra conducted by Charles Dutoit.

**Sep 2** Richard Hoenich conducts the *Academic*



*Festival Overture, Op. 80* by Brahms; the Piano Concerto No. 2 by Martinu, with soloist Rudolf Firkusny; and the Symphony no. 9 in e minor ("New World") by Dvorak.

**Sep 9** Charles Dutoit conducts *Vanishing Points*, by Rea; the Oboe Concerto in C by Haydn, with soloist Theodore Baskin; *Jeux* by Debussy; and the Enigma Variations, Op. 36 by Elgar.

**Sep 16** Stanislaw Skrowaczewski conducts the Violin Concerto in e minor, Op. 64 by Mendelssohn, with soloist Anne-Sophie Mutter; and the Symphony No. 5 in B-flat by Bruckner.

**Sep 23** Charles Dutoit conducts the Symphony in B-flat, Op. 20 by Chausson; the Violin Concerto in a minor, Op. 82 by Glazunov, with soloist Cho-Liang Lin; and the Symphony in d minor by Franck.

**Sep 30** Charles Dutoit conducts *A Faust Overture* by Wagner; a Piano Concerto by Chopin, with soloist Jorge Bolet; *Images de la revolution* by Jacques Hétu; and *La Mer* by Debussy.

#### 4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

**Sep 2** Studs talks with members of the Russian Osipov Balalaika Orchestra about their North American tour.

**Sep 9** Martin Duberman talks about his biography of Paul Robeson.

**Sep 16** Author Dan Wakefield talks about his autobiographical book about alcoholism, *Returning: A Spiritual Journey*.

**Sep 23** Studs visits with members of the lively vocal ensemble, The Chenille Sisters.

**Sep 30** Philip Stern, author of *The Best Congress Money Can Buy*, talks about political action committees.

#### 5:00 pm All Things Considered

#### 6:00 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop in Ashland; and Burch and Burnett in Coquille.

KSMF 89.1/Rogue Valley  
KSBA 88.5/Coos Bay  
KSKF 90.9/Klamath Falls

**6:00 pm** Siskiyou Music Hall  
Classical music until 2:00 am

Garrison Keillor with news from Lake Wobegon.

#### 8:00 pm Mountain Stage

Singer/songwriter Larry Groce hosts this weekly live musical performance.

**Sep 2** Rick Danko and Garth Hudson of The Band get together again, as well as Josh White, Jr. and Steve Gillette.

**Sep 9** The New Grass Revival, Peppino D'Agostino, and Norman and Nancy Blake.

**Sep 16** Vocalist Maria Muldaur headlines this special show from the Charleston Sternwheel Regatta.

**Sep 23** An "old friends show" features the Tannahill Weavers, singer/songwriter Bill Staines, and Aileen and Elkin Thomas.

**Sep 30** This show highlights the exiled Salvadoran band Yocamba I Ta.

#### 10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

#### 2:00 am Sign-Off

## Gray Whale

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6:02 pm New Time! A Prairie Home Companion

## Museum Pieces

### I

#### On a Color Etching by Leticia Tarrago

In the picture  
the little girl  
stands  
holding a horn  
to her ear.  
Beyond her  
is the black  
sky.

A small moon  
shines its dull  
shine in the above  
left corner.  
In the lower right  
corner  
is the bent leg  
of a bird  
that backward knee  
the artist's seal.

The girl has no  
legs.  
Her dress flows  
into the border of the picture  
and from the horn  
she holds  
little birds  
fly  
into the margin  
of her imagination.



**II**  
**Profile**  
**of an Egyptian Boy-king**

In facsimile  
of stone  
he listens  
from the wall.  
the spiral  
of his ear winds  
deep  
into the tombs  
of Pharaohs  
wrapped  
in their gold  
chrysalides.

He does not see  
through the half-  
moon  
of his lidded  
eye  
but swells  
a full cheek

and in relief  
he smiles.

### III

## Still Life: Apples and a Pot of Primroses

One thinks of still-born,

the dwarfed and wizened fruit too soon  
dropped, not these orangy apples strewn  
in careless symmetry over a draped sheet.  
They bait the teeth with plumpness;  
their blossom ends, black as navels, wink  
at the cultivated primroses nodding above,  
splaying their leaves,

superfluous as angels.

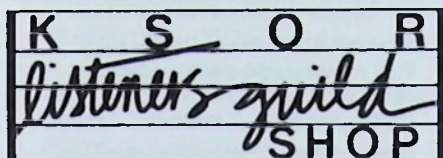
A native of Kansas, M. Elizabeth Vesecky has taught literature and composition at the University of Florida, State University of New York at Geneseo, and Salisbury State University in Maryland. She now lives with her husband in Ashland where she is writing a book about their sailing adventure in Europe and the Virgin Islands.

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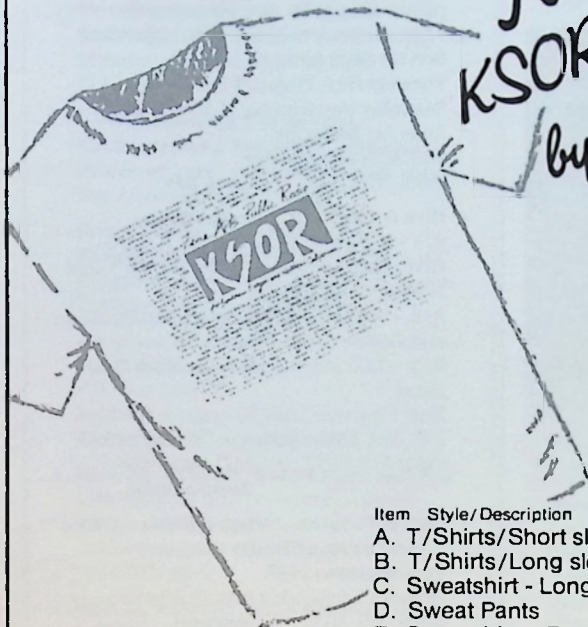
We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.





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# ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.**



*Eda Jameson opens the sixth annual September Music Festival in Ashland on Sun., Sept. 10, with a piano recital of works by Mozart, Schumann, Debussy, and Chopin. The next concert, Sun., Sept. 17, will feature internationally renowned violinist Sherry Kloss; and Susan Olson, soprano, will close the series on Sun., Sept. 24, with a concert of songs with accompaniment by Eda Jameson, piano, and Don Struthers, clarinet. All concerts are open to the public, take place in the First Presbyterian Church (Siskiyou and Walker, Ashland), and begin at 3 pm. Donations will be accepted. Proceeds from the second concert will go for a Student Scholarship. A reception in Calvin Hall will follow each concert.*

## **1 Bandon Theatre Fest**

**My Fair Lady** (Bandon Playhouse)  
6:30 dinner; 8 showtime  
Ocean Crest Stage, Ocean Crest School  
11th Street  
**Beauty and the Beast** (P.A.C.T./On Broadway Theatre)  
7 pm  
Main Stage, Harbor Hall  
Old Town Bandon

**Insomni-ACTS** (Encore Presenters)  
9:30 pm (food and drink available)  
Brass Rose Room  
Harbor Hall **Bandon**

**1 thru 3 Exhibit: "Oregon Lighthouses"**  
paintings, prints, and photographs collected in celebration of the U.S. Lighthouse Service Bicentennial  
Tuesday thru Friday, 11 am - 5 pm  
Saturday and Sunday, 1 pm - 4 pm  
Coos Art Museum  
235 Anderson Avenue  
(503) 267-3901 **Coos Bay**

## **1 thru 3 The Britt Jazz Festivals:**

9/1 - 7:30 pm Great Guitars (Charlie Byrd, Barney Kessel, & Herb Ellis) Turtle Island String Quartet  
9/2 - 7:30 pm Herbie Mann, Susan Mazer and Dallas Smith  
9/3 - 7:30 pm Joe Williams, Tom Grant Band  
Britt Festivals  
P.O. Box 1500, Jacksonville, OR 97530  
(503) 773-6077 or 1-800-882-7488  
**Jacksonville.**

**1 thru 8 Theater: "What a Woman Wants"**  
A Red Octopus Theater Company Presentation  
Newport Performing Arts Center  
(503) 265-ARTS **Newport.**

**1 thru 9 Exhibit: Stacie Smith Rowe**  
paintings, prints, and sculpture  
The Hanson Howard Gallery  
505 Siskiyou Blvd.  
(503) 488-2562 **Ashland.**

**1 thru 10 The Oregon Shakespearean Festival's "All My Sons"** directed by Phil Killian  
The Angus Bowmer Theater

**thru 29 The Oregon Shakespearean Festival's "Henry IV, Part 2"** directed by Henry Woronicz  
The Elizabethan Stage

**thru 30 The Oregon Shakespearean Festival's "The Two Gentlemen of Verona"** directed by Bill Cain  
The Elizabethan Stage

**thru October 1 The Oregon Shakespearean Festival's "Much Ado About Nothing"** directed by Pat Patton  
The Elizabethan Stage



**thru October 27 The Oregon Shakespearean Festival's "Not About Heroes"** directed by Kathryn Long  
The Black Swan Theater

**thru October 27 The Oregon Shakespearean Festival's "The Road to Mecca"** directed by Jerry Turner  
The Black Swan Theater

**thru October 28 The Oregon Shakespearean Festival's "Breaking the Silence"** directed by Libby Appel  
The Black Swan Theater

**thru October 28 The Oregon Shakespearean Festival's "Pericles Prince of Tyre"** directed by Jerry Turner  
The Angus Bowmer Theater

**thru October 29 The Oregon Shakespearean Festival's "Cyrano de Bergerac"** directed by James Edmonson  
The Angus Bowmer Theater

For ticket information and free brochures, write: Shakespeare  
P.O. Box 158  
Ashland, Oregon 97520  
(503) 482-4331 **Ashland.**

**1 thru 19 Exhibit: Kate Krider and Hui Chu Ying** cast paper and computer-designed silk screens  
The Grants Pass Museum of Art  
(503) 479 3290 **Grants Pass.**

**1 thru 30 Exhibit: Anne Kinkade - water-colors**  
COS Life Sciences Building,  
College of the Siskiyous  
(916) 938-4462 **Weed.**

**1 thru 10/7 Dinner Theater: "archy & mehitabel"** 8:00 pm  
Oregon Cabaret Theater  
241 Hargadine  
(503) 488 2902 **Ashland.**

**1 thru 10/14 Exhibit: "The Candy Store"**  
works from the Candy Store Gallery of  
Adeliza McHugh  
Schneider Museum of Art  
Southern Oregon State College  
(503) 482-6245 **Ashland.**

**1 thru 10/31 The Ashland Open-Air Marketplace**  
arts, crafts, and performing arts  
Saturdays - 10:00 am to 6:00 pm  
Sundays - 11:00 am to 5:00 pm  
Guanajuato Way at  
the Lithia Park entrance  
(503) 482-1963 **Ashland.**

**1 thru 10/31 Exhibit: The Shakespeare Art Museum** original paintings, graphics, and art miscellanea on Shakespearean themes. Open daily 10:00 am - 5:00 pm (closed Tuesdays)  
460 B Street  
(503) 482-3865 **Ashland.**

**1 thru 11/20 Invitational Exhibition**  
The Lighthouse Art Center Gallery invites artists of exceptional interest in all media to submit work to the screening committee.  
Write or call: The Lighthouse Art Center  
575 U.S. Highway 101 South  
Crescent City, CA 95531  
(707) 464-4137 **Crescent City.**

**1 thru 1990 Exhibit: "Making Tracks: The Impact of Railroadng in the Rogue Valley"**  
The Jacksonville Museum of Southern Oregon History  
(503) 899-1847 **Jacksonville.**

**1 thru 1990 Exhibit: "HANNAH: Pioneer Potters on the Rogue"**  
The Jacksonville Museum of Southern Oregon History  
(503) 899 1847 **Jacksonville.**

**2 Bandon Theatre Fest**  
**The Shining Princess of the Slender Bamboo** (Bandon Youth Theatre)  
2 pm  
Bandon High School Choir Room  
9th Street  
**Beauty and the Beast** (P.A.C.T./On Broadway Theatre)  
7 pm  
Main Stage, Harbor Hall  
Old Town Bandon  
**My Fair Lady** (Harbor Playhouse)  
8 pm  
Ocean Crest Stage, Ocean Crest School  
11th Street  
**Insomni-ACTS** (Encore Presenters)  
9:30 pm (food and drink available)  
Brass Rose Room, Harbor Hall  
**Bandon**

**2 and 3 Fourth Annual Blackberry Bluegrass Festival** features performances by Foxfire and Good Ol' Persons  
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(916) 926-4865 **Mt. Shasta.**

**2 and 3 Happy Camp Big Foot Jamboree**  
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(916) 493 2877 **Happy Camp.**

**2 thru 30 Exhibit: prints by Lyle Matoush and Carol Rose**  
The Rogue Gallery  
40 South Bartlett  
(503) 772-8118      **Medford.**

**3 Bandon Theatre Fest**  
**My Fair Lady** (Harbor Playhouse), 8 pm  
Ocean Crest Stage, Ocean Crest School  
11th Street  
**"Dunch"** (Dinner/lunch), 5 pm  
Brass Rose Room, Harbor Hall  
**The Thing** — Improvisational theatre  
games/audience participation  
7 pm      **Bandon**

**3 thru 28 Exhibit: fine art thread design by Gena Hutton**  
Gallery Hours: 1 pm to 4 pm Sunday thru  
Thursday  
Klamath Art Gallery  
120 Riverside  
(503) 883 1833      **Klamath Falls.**

**4 thru 8 Watercolor Workshop: Henri Plumb** create Impressionist landscapes  
with watercolors  
write or call:  
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575 U.S. Highway 101 South  
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(707) 464-4137      **Crescent City.**

**5 thru 9 Painter's Workshop: Irene Coutts**  
beginning creative portraiture in oils  
write or call:  
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(707) 464-4137      **Crescent City.**

**6 Concert: George Winston**  
8:00 pm in the Silva Theater  
The Hult Center for the Performing Arts  
(503) 687-5000      **Eugene.**

**8 thru 24 Theater: Dick Booth's "Bats in the Basement"** Little Theater on the Bay  
(503) 756 4336      **North Bend.**

**10 thru 30 Exhibit: Robert Emory Johnson and Christian Burchard**  
Paintings and Wooden Vessels  
Hanson Howard Gallery  
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**11 thru 15 Paper Sculpture Workshop: Jo Fultz** handmade paper & watercolor collage with natural fibers  
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**11 thru 13 Painter's Workshop: Dale Gehrman** paint realist seascapes with oils  
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The Lighthouse Art Center  
575 U.S. Highway 101 South  
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(707) 464-4137      **Crescent City.**

**13 thru 10/27 The Oregon Shakespearean Festival's "And a Nightingale Sang..."**  
directed by Warner Shook  
The Angus Bowmer Theater  
(503) 482 4331      **Ashland.**

**14 thru 16 Painter's Workshop: Dale Gehrman** paint realist landscapes with oils  
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Crescent City, CA 95531  
(707) 464-4137      **Crescent City.**

**15 thru 17 Umpqua Valley Wine and Food Festival** wine, food, exhibits, and live entertainment  
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**16 thru 17 1989 Fall Arts Festival**  
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(503) 469-4929      **Brookings.**

**18 thru 22 Painter's Workshop: Don Ricks** create impressionist paintings with oils  
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(707) 464-4137      **Crescent City.**

**23 Concert: "An Evening with Tony Bennett"**  
8:00 pm in the Silva Theater  
The Hult Center for the Performing Arts  
(503) 687-5000      **Eugene.**

**25 thru 29 Watercolor Workshop: Jay Mosby** a unique approach perfect for beginners and pros  
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**25 thru 29 Painter's Workshop: Cecil Wilcox** create wildlife imagery with acrylics  
write or call:  
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(707) 464-4137 **Crescent City.**

**27 Book review: Book and Breakfast**  
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(503) 440-4308 **Roseburg**

**27 Ralph Well Trio: Baritone, flute & piano**  
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8 pm  
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(503) 672-2532 **Roseburg**

**30 Doll Show** Umpqua Doll Club  
10 am - 5 pm  
Galleria  
Umpqua Valley Art Center  
(503) 672-2532 **Roseburg**

**30 Concert: "Battle of the Batons"**  
Eugene Symphony Pops Series  
8:00 pm in the Silva Theater  
The Hult Center for the Performing Arts  
(503) 687-5000 **Eugene.**

**30 Lane Literary Guild Reading**  
3:00 pm in the Soreng Theater

The Hult Center for the Performing Arts  
(503) 687-5000 **Eugene.**

**30 and 10/1 The 25th Annual Art and Craft Faire**  
Redding Museum and Art Center  
(916) 225-4155 **Redding.**

**30 Piano recital - Dr. Frances Madachy**  
Presented by Chamber Music Concerts  
8 pm  
Music Recital Hall  
Southern Oregon State College  
482-6331 **Ashland.**



Published with funding assistance from the  
Oregon Arts Commission, an affiliate of  
the National Endowment of the Arts

**Guide Arts Events Deadlines**  
October Issue: September 15  
November Issue: October 13

#### **Calendar of the Arts Broadcast**

Items should be mailed well in advance  
to permit several days of announcements  
prior to the event.

Mail to: KSOR Calendar of the Arts,  
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**All Things Considered**

**John G. Apostol, M.D., PC.**

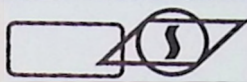
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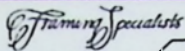


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**Coast Music Festival**

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171 South Broadway Coos Bay

**Star Date**

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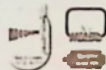
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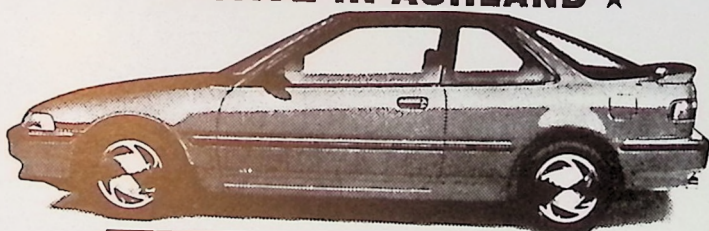
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